

**Commissioner:** José Orrego Herrera

**Curators:**  
 Marianela B. Castro De La Borda,  
 Janeth Boza, Javier Lizarzaburu Montani

**Collaborators:** Toshio Pardo Tanamachi,  
 Alejandro Lapouble Barrios,  
 Lucero Chiclla Diaz

**Invited artist:** Pauchi Sasaki (Sound  
 Installation, with the support of the  
 Rolex Mentor and Protégé Arts Initiative)

**Production:** Patronato Cultural del Perú

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**Coordinator in Venice:**  
 Eiletz | Ortigas architects

**Graphic design:** Arturo Higa Taira

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 Peruvian Architecture Firms Association

**In collaboration with:**  
 Gonzalo Benavente, Gonzalo Cáceres  
 Dancuart, Alfio Pinasco (Model  
 of Temple of the Sun Pachacamac),  
 James Vreeland - Naturtex,  
 Native Cotton Artisans

The word “generosity” has several definitions, some of which have fallen in disuse. One of them is “nobility inherited from the ancestors”. “Generosity” contains the root gen-, which it also shares with the word “genesis”.

For the past 4000 years, one of the most arid places in the planet has been home to 447 undercover spaces, laden with memories unknown. These adobe buildings, called *huacas*, have been buried under dust by oblivion, rendering them invisible. Most people are unable to see them and comprehend them as architecture, mistaking them for earthen hills. Their architecture reveals opportunity strategies, as defined by their relation to emptiness. Their multiple surfaces have created gradients between the public and private spheres. By means of the subtle design of their itinerary, they provide both expansion and shelter, as well as an ability to exist, to be present and belong somewhere. The generosity of *huacas* can also be assessed in different levels, since the existence of these buildings has relied on the transformation of the terrain, shaped by a network of canals that has turned arid spaces into valleys and is nowadays the invisible ecological system that supports Lima, a metropolitan capital of almost ten million inhabitants.

*Huacas* and canals are a manifestation of public wealth, one which forms the basis for a contemporary continuity, in architecture as much as in the environment.

These are places of tension and conflict, of play, meeting and recreation, where citizen relationships are daily redefined. At the same time, they are rich with opportunity, since their thousands of hectares could address the need for public use and identity spaces in a city sorely lacking them.

In *The Little Prince*, where most people see a hat Antoine de Saint-Exupéry invites us to see an elephant within a boa snake. With *Undercover* we strive to lift the hats in order to reveal an ancient heritage and imagine the possibilities of the city's future transformation.



→ *Templo del Sol modelado por el territorio*, 2017. Photo Janeth Boza

→ *Pucllana, una presencia develada*, 2014. Photo Javier Lizarzaburu